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should be one of the most useful of such publications. It is comprehensive, concise, clear in arrangement and expression, concrete—taking up the work in both composition and literature by years, and including outlines for the course, and a bibliography. No one can read it without an increase of interest and many nods of approval.

The same desire which inspired Professor Bleyer in writing the treatise, however, must give the critic courage to withhold approval from certain parts of the plan proposed. In a number of matters of detail many excellent teachers would not agree with Professor Bleyer, and some more important recommendations should not go altogether without protest. After a sound and modest statement, in the beginning, of the purpose of composition, it is rather startling to find the title "Outline for the Study of Composition and Style." The outline, moreover, justifies the fear aroused by the curious combination and co-ordination in the title, giving full sections on figures of speech, qualities of style, and forms of discourse. This fact becomes more significant when the reader notes that the subject of composition, which receives half the time in the first two years, is allowed one-fifth or less in the last two. This curtailed composition course is the worst feature of the plan presented. Fortunately we have reached the place where many teachers feel that if the last two years must be divided in the unfair ratio of 4 to 1, the four parts should go to composition—and would say "If composition can have fair time in only two years, let us by all means have the last two." In a time when one of our greatest enemies is the truncated composition course, it is discouraging to find so strong a voice raised in its behalf.

But whatever objection may be made to certain features of the course, there can be none to the underlying theory. Sound, simple, and strong, it should put the teacher on his guard against mistaken, pretentious, insincere aims and methods. Moreover, along with the theory go many most valuable suggestions, such as those with reference to oral composition, the handling of themes, the use of the textbook, and personal conference. There is such a wealth of the best, most practical advice that any necessary modification of the course seems almost a minor matter. The treatise as a whole shows the great advance that has been made in the teaching of the subject, and so gives courage. It should be constantly on every teacher's desk.

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*Specimens of Prose Composition.* Edited by CHARLES READ NUTTER, FRANK WILSON CHENEY HERSEY, AND CHESTER NOYES GREENOUGH. Boston: Ginn, 1907. Pp. xxxi+476. \$1.25.

A book of selections or specimens is generally a thing most fearfully and wonderfully made. Let a teacher get a twisted pedagogical idea, a distorted scheme of selection, and a freakish system of notation, and he is apparently not contented until he has turned his light on the benighted schools and on the befogged teachers of English. There is possibly only one worse kind of book of selections: the book which is aimless and lifeless. But a volume of specimens marked by common-sense (a term we need not define) and reasonable adapta-

tion toward a purposeful end is a source of joy and profit. Such a volume is the *Specimens of Prose Composition*. In quality and length the "Specimens" are pedagogically sound. In classification the subject-matter is well graded and distinctive. Description, for example, is divided into descriptions of "Landscape," "Cities," "People," "Exteriors and Interiors," and, as regards the technical elements, this topic is divided into parts dealing with the "Dominant Note," "Point of View," "Color," "Sound," and "Odor." This single feature makes the study of the book worth while. The editors have placed "Exposition" first, "Argumentation" second, "Description" third, and "Narration" fourth. Our space does not permit our discussing this feature, but every teacher of English knows that the above order of treatment is probably a more logical arrangement of the study of structure in English prose composition than the time-honored course—Narration, Description, Exposition, and Argumentation. Another special feature of the volume is the inclusion of good compositions by students themselves. The core of the editors' thesis lies in the principle that all writing tends to become modified in accordance with the writer's intention to analyze or to depict. This in itself is an interesting and pertinent psychological contribution to the theory of English composition. The book is probably better adapted to college classes than to high-school classes.

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*Composition-Rhetoric.* By STRATTON D. BROOKS AND MARIETTA HUBBARD.  
New York: American Book Company. Pp. 448.

The first 216 pages of this book deal with "Expression of Ideas Arising from Experience," "Expression of Ideas Furnished by Imagination," "Expression of Ideas Acquired through Language," "The Purpose of Expression," "The Whole Composition," "Letter Writing," and "Poetry," and, incidentally, with the four forms of discourse. Part II treats the forms of discourse very fully, and the Appendix wanders over the familiar themes of "Elements of Form," grammar, figures of speech, the rhetorical features of the sentence, synonyms, and word usage. Our outline of the volume indicates the chief fault of the book—its prolixity. Moreover, the first part of the book, that part which must be covered in the earlier part of the course in English, is too technical for the freshman and the sophomore. The book is rich in raw material that should have been more thoroughly worked up for secondary pupils. Why the chapter on "Poetry" should have been inserted in the middle of the volume is not apparent—unless the authors were impressed with the knowledge that a larger number of our pupils leave school by the end of the second year than at the end of the full course. A recasting of the material with the intention of making for more simplicity and directness will make for more force and influence. Had the publishers directed more care toward the reproduction of the pictures, the book would have gained in attractiveness. Where pictures are used they should be made with the utmost artistic skill. In all other respects the volume is attractive and pleasing to hand and eye.

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